



galerie **leonard**  
& **bina**  
**ellen**  
art gallery

**MARTIN BECK**

*the particular way in which a thing exists*

November 16<sup>th</sup> 2012 to January 26<sup>th</sup> 2013



Installation view of *Martin Beck: the particular way in which a thing exists*. Photo: Richard-Max Tremblay

## EXHIBITION PROGRAMMING YEAR 2012-2013

**Exhibition Title:** Martin Beck: *the particular way in which a thing exists*

**Curator:** Michèle Thériault

**Artist:** Martin Beck

**Exhibition Dates:** November 16<sup>th</sup> 2012 to January 26<sup>th</sup> 2013

**Opening:** November 15<sup>th</sup> 2012 at 5:30 – 7:30 pm

## EXHIBITION DESCRIPTION

This exhibition revisited a set of projects realized over the past twelve years by Martin Beck, whose interests lie at the intersection of art, design, architecture, and historical inquiry. Beck is concerned with shifts and changes of perspective that occurred in the period of late modernism; how their material, formal, and social structure impacts contemporary culture. The works assembled stemmed from a number of projects developed over time and include investigations into the history of communal living, notably the famous American commune of Drop City; the emerging discourse on ecology and politics at the 1970 International Design Conference in Aspen, Colorado; student protest and history writing in the case of the brutalist Art and Architecture Building by Paul Rudolph at Yale University; and the impact of modularity on the exhibition, exemplified by designer George Nelson's Struc-Tube display system. Beck distills from these references a paradoxical coexistence of emancipatory promises and logics of control that run through and between them.

An interrelated concern for Beck is what generates form making and what rules govern it, whether it be forms of organization, display, communication, enunciation, knowledge, or research and how it comes together, operates, and is perceived in the format of the exhibition. Conversely, in using the exhibition as a medium, Beck asks how the exhibition and the artworks therein provide and negotiate a space for this investigation.

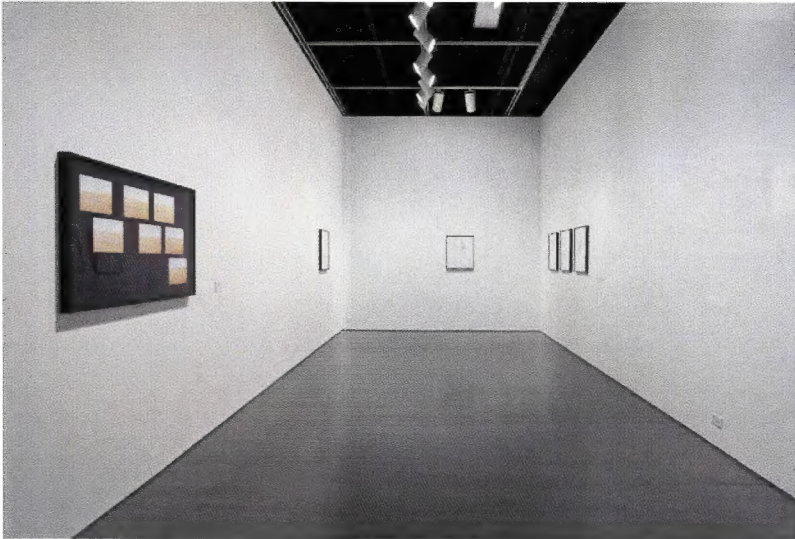
*the particular way in which a thing exists* offered a way of looking, reading, and experiencing a body of work by Martin Beck as it interfaced with an exhibition space that is contiguous to a library, within a university environment. His recent film *Turn Take Merge*, presented here as an installation, provided a methodical framework for the connections and gaps between the works placed in the divided space of the gallery. The film is based on a journey shown by means of directional waypoints (and viewpoints). *Turn Take Merge* also works as a temporal hinge pointing to the very cultural shifts and ruptures Beck considers in his projects and how they are negotiated in the display of video, photographs, prints, sculptures, and artefacts in the gallery.



## LIST OF WORKS

### Martin Beck

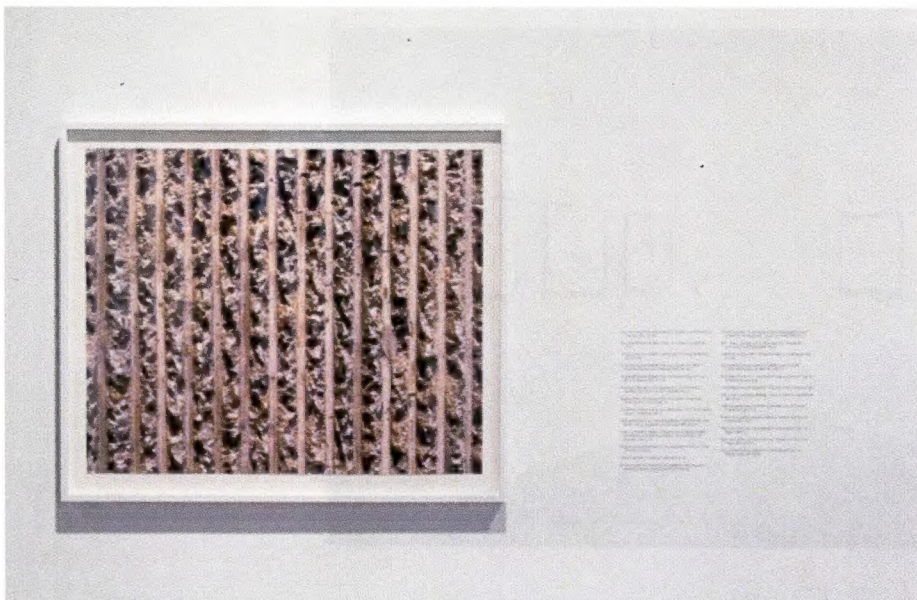
*Half modern, half something else (Michelangelo Antonioni, The Passenger, MGM 1975, scène 4 [ VHS version, photographic stills, index]), 2001*  
IRIS print on paper



### Martin Beck

*Rumor (June 14, 1969), 2002*

Three pigments prints on paper and type transfer on wall

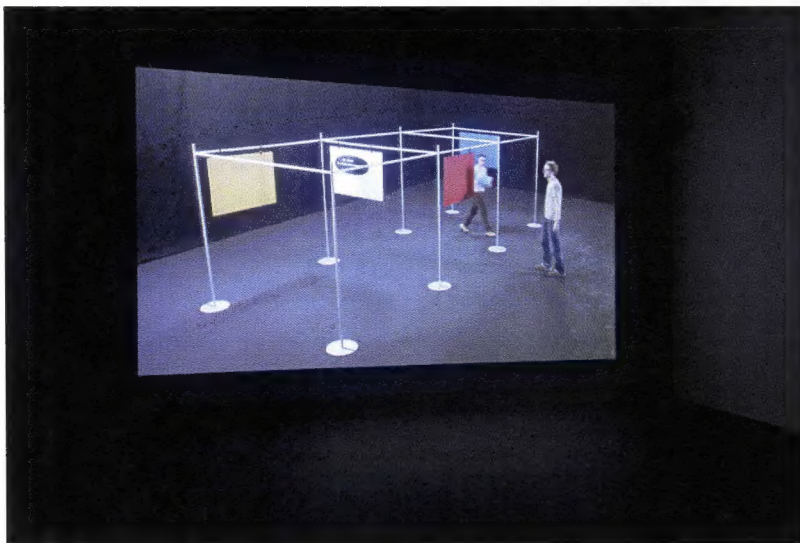


**Martin Beck**

*About the Relative Size of Things in the Universe*, 2007

High definition video projection, paint, fabric

11 min. 59 sec.



**Martin Beck**

*Diagrams*, 2007

Five silkscreens on paper





**Martin Beck**  
*Sculpture*, 2008  
Five stainless steel cubes



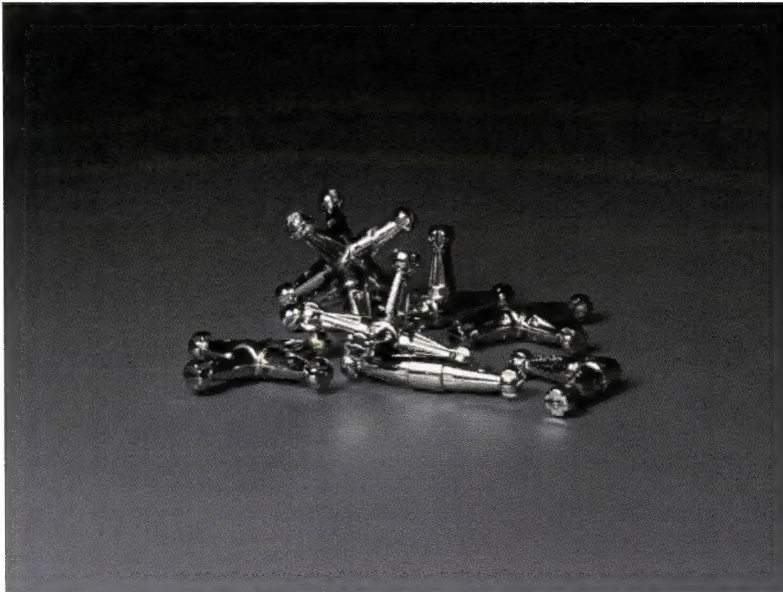
**Martin Beck**  
*We were simply delegates in Aspen...*, 2008  
Six gelatin silver prints on baryta paper



**Martin Beck**

*abstracta*, 2009

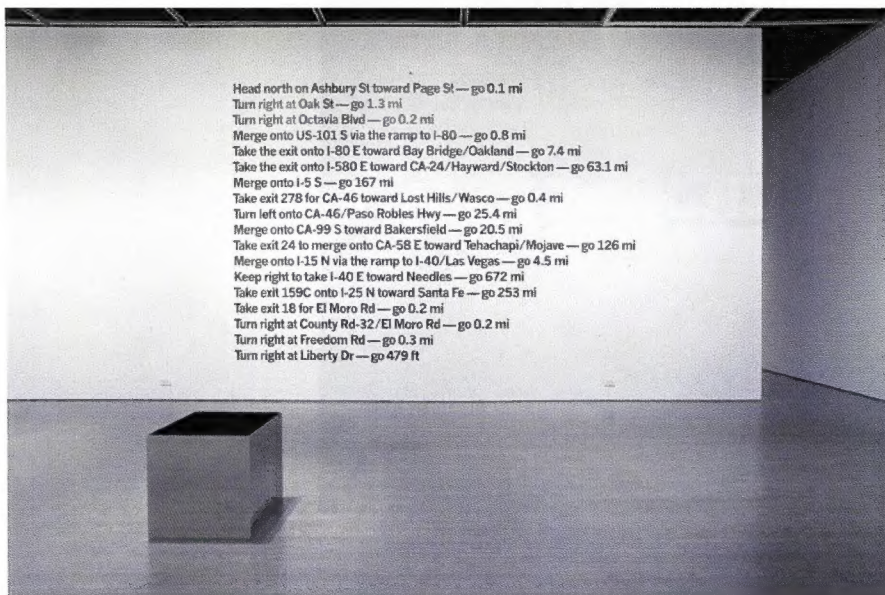
Five digital chromogenic colour prints on paper



**Martin Beck**

*Directions*, 2010

Vinyl lettering on wall





**Martin Beck**

*Headlines, 2010*

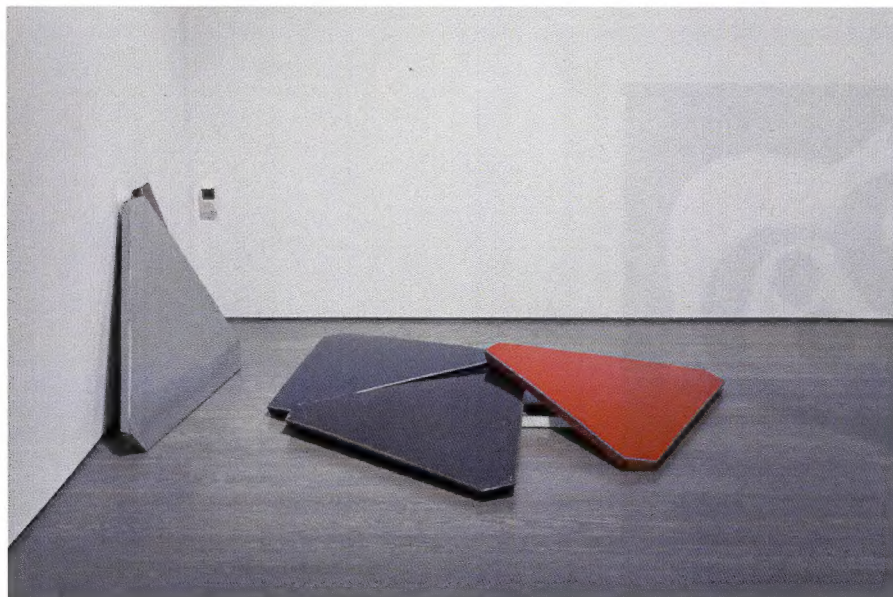
Two double-sided silkscreens on rag board



**Martin Beck**

*Painted Side Up, 2010*

Recycled car tops



**Martin Beck**

*Turn Take Merge*, 2011

High Definition vidéo projection, paint  
37 min.



**Martin Beck**

*Group*, 2012

Woodcut on paper





**Martin Beck**

*Incomplete Parts* (version), 2012

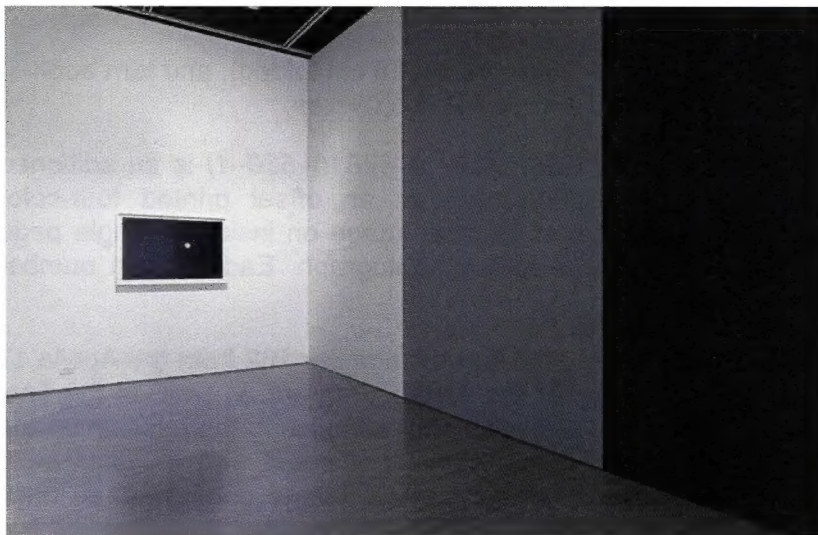
Books, shelf, burlap



**Martin Beck**

*We dismantle abandoned bridges...*, 2012

Digital chromogenic colour print on paper



## PUBLIC PROGRAMS / SPECIAL EVENTS

- November 17<sup>th</sup> 2012 at 3 pm: Conversation with Martin Beck, Vincent Bonin and Michèle Thériault.
- December 5<sup>th</sup> 2012 at 7 pm: *NO PHOTOGRAPHS, VISITING HOURS WEEKENDS ONLY 8 AM TO 8 PM*, a presentation by Martin Beck.
- January 16<sup>th</sup> 2013, 1 pm - 4:30 pm: Seminar with Martin Beck
- January 17<sup>th</sup> 2013 at 6:30pm: Off-site screening at the Cinémathèque Québécoise of James Benning's *Nightfall*, 2011 with the filmmaker and Martin Beck present.
- January 18<sup>th</sup> 2013 at 6:30 pm: Off-site screening at the Cinémathèque Québécoise of James Benning's *Easy Rider*, 2012, followed by James Benning in conversation with Martin Beck.

## GUIDED TOURS

- November 20<sup>th</sup> 2012: Guided tour by Michèle Thériault (Groupe CAMDO).
- November 22<sup>th</sup> 2012: Class visit (Barbara Clausen, UQÀM).

## MULTIPLE

Within the framework of this exhibition, the Gallery commissioned a multiple by Martin Beck. It is sold at the Gallery and Art Metropole in Toronto.

Martin Beck, *blank frame, January Thaw* (AS17-162-24036, ISBN 0-87810-530-1), 2012.

Offset printed photograph, folded, 37.5 x 55.9 cm (18.8 x 28 cm folded), and torn book page. 17.7 x app. 13 cm. Edition of 65 + 10 AP + 5 PP. \$200+txes.

*blank frame, January Thaw* (AS17-162-24036, ISBN 0-87810-530-1) is an editioned work consisting of two elements per edition number: an offset printed four-color photograph is folded two times to a quarter of its size, image on inside; a single page torn from a book is loosely inserted into the folded photograph. Each edition number contains a different book page.

The photograph is a so-called "blank frame" from film roll number 162 from the Apollo 17 mission in 1972, the final manned mission of the Apollo program as well as the final mission to land on the moon. Roll 162 was exposed after completing the mission on the moon surface: immediately after takeoff, during translunar coast and in lunar orbit, astronauts Eugene Cernan, Harrison Schmitt, and Ronald Evans photographed each other as well as the moon's surface from the Command Module. Roll 162 contains two blank frames (AS 17-162-24036 is one of them) which have either resulted from camera malfunction or mishandling.

Each edition number includes a single page ripped from *January Thaw: People at Blue Mountain Ranch Write About Living Together in the Mountains*, published by Times



Change Press in New York in 1974 (ISBN 0-878-530-1). The book is an account of life in a country commune in the early 1970s and gives voice to commune members' experiences with practicalities of country living, the negotiation of new social structures, and artistic endeavors. It includes first person descriptions, poetry, and images. The book's page count of 160 defines the overall edition number of 80.

#### **PUBLICATION:**

A publication on Martin Beck's art practice is currently in the works. It will feature essays by Peio Aguirre, Manuela Ammer, and Michèle Thériault. Date of publication to be determined.

#### **PRESS REVIEW**

Meredith Carruthers, "The particular way in which a thing exists," *Abitare* (November 20, 2012). <http://www.abitare.it/en/art-2/the-particular-way-in-which-a-thing-exists/>

Nicolas Mavrikakis, "Martin Beck commissairié par Michèle Thériault," *Voir* (January 20, 2013). <http://voir.ca/nicolas-mavrikakis/2013/01/20/martin-beck-commissarie-par-michele-theriault/>

Victoria Oye, "The particular way in which a thing exists," *domus* (January 25, 2013). <http://www.domusweb.it/en/interview/the-particular-way-in-which-a-thing-exists/>

#### **ATTENDANCE**

Total: 1373 (including public programs)

Opening: 80

#### **DOCUMENTATION**

Digital images by Richard-Max Tremblay © Leonard & Bina Ellen Art Gallery, Concordia University